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\**Heaðo-rēamas* (so plausibly corrected from *Heaðoræmes*, cf. *Heaðo-Rēamum*, *Widsið*. 63), which has been identified with *Raumaríki* in the southern part of Norway.<sup>55</sup> It is possible that this name may also have originated in a translation of a foreign name.<sup>56</sup>

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### GALDOS'S ELECTRA.

In view of the importance of Galdós's play *Electra*, as a social and literary document, the following remarks may not be without interest, as supplementary to those made by Mr. R. E. Bassett in his review (published in *Mod. Lang. Notes* for Jan., 1904, pp. 15-17) of Mr. O. G. Bunnell's edition of the play.

On comparing the text as given by Mr. Bunnell with the text of the original edition, we note seven omissions. Two of these Mr. Bunnell may have considered necessary if the book were to be used in a mixed class. Opinions differ as to the conditions under which expurgation becomes necessary, and, indeed, as to whether it should ever be permitted; but it seems to me that even these omissions are uncalled for if the students in a mixed class be old enough to *read intelligently a play with a clerical problem*. The other five omissions most seriously affect the plot, since the one point that Galdós wishes to emphasize is entirely lost. In *Doña Perfecta* his point was that bigotry and fanaticism would lead one to murder; in *Electra* it is that they will lead one to lying. Let us proceed to the omissions.

At the opening of Act I, Scene 2, (Bunnell, p. 11; Madrid ed., pp. 12, 13) we find the Marques de Ronda in conversation with his friend Don Urbano García Yuste concerning *esa niña encantadora . . . esa Electra*, whom Don Urbano and his wife Evarista have taken under their guardianship. They are rehearsing also the history of Electra's mother, Eleuteria.

<sup>55</sup> See Bugge, *ibid.*, p. 55.

<sup>56</sup> A second instalment of this article will appear in the next number of this Journal.

DON URBANO. No sabía . . . Yo jamás me traté con esa gente. Eleuteria, por la fama de sus desórdenes, se me representaba como un ser repugnante . . .

MARQUES. Por Dios, mi querido Urbano, no extreme usted su severidad. Recuerde que Eleuteria, á quien llamaremos *Electra I*, cambió de vida . . . Ello debió de ser hacia el 88 . . .

DON URBANO. Por ahí . . . Su arrepentimiento dió mucho que hablar. En San José de la Penitencia murió el 95 regenerada, abominando de su *libertinaje horrible, monstruo* . . .

Mr. Bunnell has suppressed the last three words in italics and has substituted for them the one word *pasado*. He allows the students to use their imagination as to what that 'past' was, whereas Galdós leaves no doubt in one's mind as to the character of Eleuteria. The editor did *not* suppress, from the page preceding the passage just quoted, a sentence of which his suppression is but explanatory: *Esta niña, cuyo padre se ignora, se crió junto á su madre hasta los cinco años*.

This drama is aimed at clericalism in general, but in particular it is against the Regulars, and Jesuitical influence. The sinister character of the play is one Pantoja, the friend and counsellor in the home of Don Urbano. He is a lay-Jesuit, fanatical and bigoted. His subtle influence pervades the household. His every wish is gratified. His keen eye sees everything. He performs his duty, as he considers it, no matter what the cost. Even truth is sacrificed to the fulfilment of his pernicious ends. Every word that comes from the mouth of Pantoja, then, is for a purpose, and Galdós certainly meant no one to tamper with his text. Pantoja believes himself to be the father of Electra, and considers that for this reason he has a supreme right to direct her actions and *llevarla por el camino del bien*. We learn, in Act IV, Scene 6, what he wishes to accomplish. The dialogue is between him and Doña Evarista. Electra is in love with her cousin Máximo, a young widower with two children. Her marriage with him would entirely upset Pantoja's plans for her. His object is to have her enter the convent of San José de la Penitencia (the same in which her mother died) there to have her character formed, and later to become Superior and under his direction govern the Congregation. But there is another reason why Pantoja wishes to cloister

Electra: it is in order that she may work out the salvation of those whose evil passions have brought her into the world. It is a black, selfish desire, but to Pantoja's distorted mind it is the only way in which he and Eleuteria can secure God's pardon. Pantoja refers to Eleuteria and says (Bunnell, p. 108; Madrid ed., p. 216):

PANTOJA. Sí: cuando su desgraciada prima de usted entró en aquella casa, mi protección no sólo fué más positiva, sino más espiritual. Nunca ví á Eleuteria despues de convertida, pues de nadie, ni aun de mí mismo, se dejaba ver. Pero yo iba diariamente á la iglesia y platicaba en espíritu con la penitente, considerándola regenerada, como lo estaba yo. Murió la infeliz, á los cuarenta y cinco años de su edad. Gestioné el permiso de sepultura en el interior del edificio, y desde entonces protegí más la Congregación, la hice enteramente mía, porque en ella reposaban los restos de la que amé. *Nos había unido el delito, y ya nos unía el arrepentimiento, ella muerta, yo vivo . . .*

The speech closes in Galdós with points of suspension. Mr. Bunnell omits the sentence in italics. A little later we hear Pantoja murmur (Bunnell, p. 109; Madrid ed., p. 217):

PANTOJA. ¡Oh! sí . . . Allí reposarán tambien mis pobres huesos. (*Con gran vehemencia.*) Quiero, además, que así como mi espíritu no se aparta de aquella casa, en ella resida también, por el tiempo que fuera menester, el espíritu de Electra . . . No la forzaré á la vida claustral; pero si probándola, tomase gusto á tan hermosa vida y en ella quisiese permanecer, creería yo que Dios me había concedido los favores más inefables. *Allí las cenizas de la pecadora redimida, allí mi hija, allí yo, pidiendo á Dios que á los tres nos dé la eterna paz. Y cuando llegue la muerte, los tres reposando en la misma tierra, todos mis amores conmigo, y los tres en Dios . . .* ¡Oh, qué fin tan hermosa, qué grandeza y qué alegría!

The stage direction is in italics in the original. The other passage in italics represents Mr. Bunnell's omission. If there is one scene in the drama more important than all the rest it is, to my mind, Scene 8 of Act IV, and it is here that we find the most important omissions. The very passage which caused the Spanish Theatre to rise in mass and cry *Mueran los Jesuitas! Abajo el clericalismo!* is omitted by the editor. Pantoja and Electra are alone for a short conversation that Electra has granted him. Pantoja tries in several ways to persuade Electra to give up her marriage with Máximo, but the girl is unconvinced by all

his arguments. With defeat staring him in the face, he makes one last effort. It is at this point that we learn the true character of Pantoja and it is here that Galdós reaches the climax in the exposition of his thesis: that bigotry and fanaticism will lead one even to the point of telling a lie *ad majorem Dei gloriam*. (Bunnell, pp. 115, 116; Madrid ed., pp. 230-234). The passages enclosed in square brackets ([ ]) represent the omissions made by Mr. Bunnell in the following long citation.

PANTOJA. Lázaro Yuste, sí . . . Al nombrarle, tengo que asociar su triste memoria á la de una persona que no existe . . . muy querida para tí . . .

ELECTRA. (*Comprendiendo y no queriendo comprender.*) ¡Para mí!

PANTOJA. Persona que no existe, muy querida para tí. (*Pausa. Se miran.*)

ELECTRA. (*Con terror, en voz apenas perceptible.*) ¡Mi madre! (*Pantoja hace signos afirmativos con la cabeza.*) ¡Mi madre! (*Atónita, desecando y temiendo la explicación.*)

PANTOJA. Han llegado los días del perdón. Perdonemos.

ELECTRA. (*Indignada.*) ¡Mi madre, mi pobre madre! No la nombran más que para deshonrarla . . . [y la denigran los mismas que la envilecieron.] (*Furiosa.*) Quisiera tenerlos en mi mano para deshacerlos, para destruirlos, y no dejar de ellos ni un pedacito así.

[PANTOJA. Tendrías que empezar tu destrucción por Lázaro Yuste.

[ELECTRA. ¡El padre de Máximo!

[PANTOJA. El primer corruptor de la desgraciada Eleuteria.

[ELECTRA. ¿Quién lo asegura?

[PANTOJA. Quien lo sabe.

[ELECTRA. ¿Y? (*Se miran. Pantoja no se atreve á explicar su idea.*)]

PANTOJA. ¡Oh, triste de mí! . . . No debí, no, no debí hablarte de esto. Diera yo por callarlo, por ocultártelo, los días que me quedan de vida. Ya comprenderás que no podía ser . . . Mi cariño me ordena que hable.

ELECTRA. (*Angustiado.*) ¡Y tendré yo que oírlo!

PANTOJA. He dicho que Lázaro Yuste fué . . .

ELECTRA. (*Tapándose los oídos.*) No quiero, no quiero oírlo.

PANTOJA. Tenía entonces tu madre la edad que tú tienes ahora: diez y ocho años . . .

ELECTRA. (*Airada, rebelándose.*) No creo . . . Nada creo.

PANTOJA. Era una joven encantadora, [que sufrió con dignidad aquel grande oprobio . . .]

ELECTRA. (*Rebelándose con más energía.*) ¡Cállese usted! . . . No creo nada, no creo . . .

[PANTOJA. Aquel grande oprobio, el nacimiento de Máximo.

[ELECTRA. (*Espantada, descompuesto el rostro, se retira hacia atrás mirando fijamente á Pantoja.*) ¡ Ah . . . !

[PANTOJA. Procediendo con cierta nobleza, Lázaro cuidó de ocultar la afrenta de su víctima . . . recogió al pequeñuelo . . . llevóla consigo á Francia . . .

[ELECTRA. La madre de Máximo fué una francesa: Josefina Perret.

[PANTOJA. Su madre adoptiva . . . su madre adoptiva. (*Mayor espanto de Electra.*)

[ELECTRA. (*Oprimiéndose el cráneo con ambas manos.*) ¡ Horror ! El cielo se cae sobre mí . . . ]

PANTOJA. (*Dolorido.*) ¡ Hija de mi alma, vuelve á Dios tus ojos !

From this point on there are no omissions. There is no indication anywhere in the edition of Mr. Bunnell that he has omitted anything from the text as the author wrote it. Points of suspension are freely used throughout the work, but they are exact reproductions of similar points of suspension in the original, and in no way indicate that omissions have been made in the annotated edition. As it is not likely that all teachers have at hand the Madrid edition, it has seemed to me of interest to call their attention to these omissions so that they may supply them in their copies of Mr. Bunnell's edition.

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## DONNE'S COMPASSES AND WITHER'S COMPASS.

Donne's best known poem (not his best) is probably the *Valediction Forbidding Mourning*, which has pleased successive generations of readers ever since Coleridge called attention to the completeness with which the figure of the compasses is worked out. Dr. Grosart says that the metaphor is one that "only so daring an imaginator as Donne would have attempted ; and the out-of-the-wayness of it is not more noticeable than the imaginativeness which glorified it." Perhaps it was this "out-of-the-wayness" that incited Donne's friend and admirer Ben to a similar metaphorical use of the compasses in his commendatory "Epistle" prefixed to Selden's *Titles of Honor* in 1614.<sup>1</sup> The

purpose of this note is to call attention to another probably earlier and much more striking tribute to this conceit of Donne's which has not hitherto, I think, been noticed.

In 1615 (so says Professor Arber in the *English Garner*, though Mr. Lee in the *Dictionary of National Biography* says the earliest extant print is of 1617) George Wither published an elegy entitled *Fidelia*. It consists of the laments, reproaches, and moralizings of a deserted but faithful mistress. She compares herself to the needle of a compass, her lover to a magnet :

"The dial needle, though it sense doth want,  
Still bends to the beloved Adamant.  
Lift the one up, the other upward tends ;  
If this fall down, that presently descends ;  
Turn but about the stone, the steel turns too ;  
Then straight returns, if but the other do !  
And if it stay, with trembling keeps one place,  
As if it, panting, longed for an embrace.  
So was 't with me !"

(*Garner* VI, p. 189.)

Donne wrote :

"If they be two, they are two so  
As stiff twin compasses are two ;  
Thy soul, the fix'd foot, makes no show  
To move, but doth, if th' other do.

"And though it in the centre sit,  
Yet, when the other far doth roam,  
It leans, and hearkens after it,  
And grows erect, as that comes home."

(*Chamber's edition* I, 52.)

The identity of the phrases "if [but] the other do," and in the rime-place at that, puts it, I think, beyond question that one of these passages is modeled upon the other. It looks as though one had said, "That's a fine conceit, but I can do it better. He used the draughtsman's compasses, I will use the sailor's compass ; and I will make it fit the case more elaborately even than he

use of the compasses in his *Obsequies of the Lord Harrington*, 106 ff. This was written in the same year as Jonson's *Epistle*, 1614. But it bears no likeness to Wither's figure. Carew's *To Celia, on Love's Ubiquity*, to which Professor Brumbaugh also refers me, is much later (first printed 1651). It is evidently suggested by Donne's conceit, but bears no close resemblance to it. Carew seems to have tried to combine the notions of the draughtsman's compasses, the mariner's compass, and the face of a clock, all in two lines. See Carew's *Poems*, ed. Ebsworth, p. 92.

<sup>1</sup>Professor Brumbaugh, of the University of Pennsylvania, reminds me that Donne makes a similar metaphorical